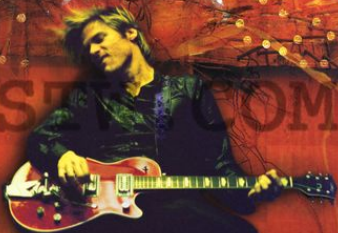


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The Only Thing That Looks Good On Me Is You

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩=120

N.C.






don't look good— in no Ar - ma - ni suits,— no Guc - ci shoes— or de -
(Verse 2 see block lyric)







sign-er boots.— I've tried the lat - est lines from A to Z,— but there's






just one thing— that looks good on me.— The on - ly thing I want,—







— the on - ly thing I need,—






the on - ly thing I choose,— yeah, the on - ly thing— that looks



good on me— is you.—





1.

2. I'm not





2.

Yeah— it's you,— it could on - ly be—

C B $\flat$

you, no - bo - dy else will ev - er do,

F A N.C.

yeah ba - by it's you — that I stick to. —

D

Uh, yeah we stick like glue, —

D C G

oh. — The on - ly thing I want, —

Chord diagrams: D, C, G, D

the on - ly thing I need, — the on - ly thing I choose, —

Chord diagrams: C, G, D, C, G

Play 3 times

— yeah, the on - ly thing — that looks good on me — is you.

Chord diagrams: D, C, G, D, C, G

Repeat and fade

Repeat and fade

Verse 2:

I'm not satisfied with Versace's style,
 Put those patent leather pants in the circular file.
 Sometimes I think I might be looking good,
 But there's only one thing that fits like it should.



Do To You

Words & Music by Bryan Adams & Robert John "Mutt" Lange

$\text{♩} = 90$



First system of music notation, featuring a piano accompaniment with a bass line and a treble line. The bass line includes a double bar line and a repeat sign.



Second system of music notation, featuring a piano accompaniment with a bass line and a treble line. The bass line includes a double bar line and a repeat sign.



Third system of music notation, featuring a piano accompaniment with a bass line and a treble line. The bass line includes a double bar line and a repeat sign.

If you love — some-bo - dy,
(Verse 2 see block lyric)

if you need — some - one: —

Fourth system of music notation, featuring a piano accompaniment with a bass line and a treble line. The bass line includes a double bar line and a repeat sign.



Fifth system of music notation, featuring a piano accompaniment with a bass line and a treble line. The bass line includes a double bar line and a repeat sign.

if you want — some-bo - dy,

yeah, well let me

be — the one. —

Sixth system of music notation, featuring a piano accompaniment with a bass line and a treble line. The bass line includes a double bar line and a repeat sign.

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F D A C G D

I wan - na do to you what you do to

F G D A C G D 1. F G

me. Do to you what you do to me. 2. Now let me

2. F A D/A A7

me. I don't want just a - ny - thing, - I just want some - thing

A Bm G

real. Let down your de - fen - ces, ba - by, show me what you

Fadd⁹ *To Coda* $\oplus$ /D **G** **D** **A** **C**

feel. _____ Do to you what you

G **D** **F** **G** **D** **A** **C**

do to me. Do to you what you

G **D** **F** **G** **D** **A** **C**

do to me.

D.%. al Coda $\oplus$ *Coda*
(2° only)

G **D** **F** **G**

F **C/G** **G⁷**

N.C.

3 (Whisper) Do to you what you do to me.

Do to you what you do to me.

Oh, I real - ly real - ly real - ly wan - na

do to you what you do to me.

Instrumental

mp *f*

Play 4 times

Do to you what you

do to me You make me wan - na do to you what you

do to me.

N.C.

The first system of music consists of a treble staff and a bass staff. The treble staff has a whole rest in the first measure, followed by a series of eighth and sixteenth notes in the second and third measures. The bass staff has a whole note in the first measure, followed by a series of eighth and sixteenth notes in the second and third measures. The music is in a key with one sharp (F#) and a 4/4 time signature.

The second system of music continues the piano accompaniment from the first system. It features a treble staff and a bass staff with similar rhythmic patterns and melodic lines. The music is in a key with one sharp (F#) and a 4/4 time signature.

Repeat 6 times to fade

The third system of music includes a vocal line and piano accompaniment. The vocal line is written in a treble staff and consists of a series of eighth notes with lyrics. The piano accompaniment is written in a bass staff and consists of a series of eighth and sixteenth notes. The music is in a key with one sharp (F#) and a 4/4 time signature.

(Whisper) Do to you what you do to me.

Verse 2:

Now let me treat you right, yeah, show I care.

'Cos every night I'll take you there.

I really wanna

Do to you what you do to me.

Do to you what you do to me.

Verse 3:

Should I stay or should I go?

There ain't no question babe, I already know.

I wanna

Do to you *etc.*



Let's Make A Night To Remember

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 88

C

Csus4

C

G

C

1. I love the way you look to - night, —
(Verse 2 see block lyric)

G

with your hair hang - in' down on your shoul - ders. —

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C/E  F 

An' I love— the way you dance your slow— sweet tan - go,

G  1° only

the way you wan - na do eve - ry - thing but talk,—

Am  F 

and how you stare at me with those 'un - dress me' eyes—

C  G 

Your breath on my bo - dy makes me warm in - side. — Let's make

Am F G

out, let's do some-thin' a - maz - ing.—

C C/E G

Let's do some- thing that's all — the way. — 'Cos I've—

F G

nev - er touched some - bo - dy like the way I touch your bo - dy, now I

nev - er wan - na let your bo - dy go.— Let's make a

(2°)

C Fadd9 C

night to re - mem - ber from Jan - u - a - ry to De -

Fadd9 C Fadd9 /G

cem - ber. Let's make love to ex - cite us; a me - mo -

C Fadd9 G

ry to re - mind us. Let's make hon - ey, ba - by, soft and

F G

ten - der. Let's make su - gar, dar - lin': sweet sur -

F C

ren - der. Let's make a night to re -

F 1. N.C.

mem - ber all life long.

C F/C C

G 2. N.C.

long.

Fmaj7 G

Am C F C/G

Oh — well I

G C

think a - bout you all of the time, — can't you —

G Am

see, you drive me out o' my mind. — Well, I'm —

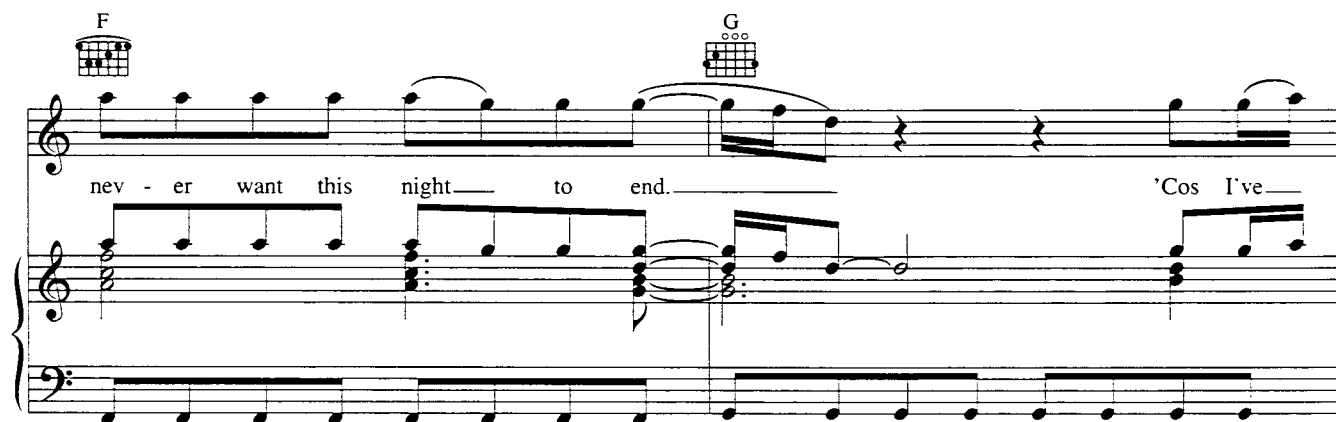
F  Dm 

nev - er hold - in' back a - gain, yeah, I



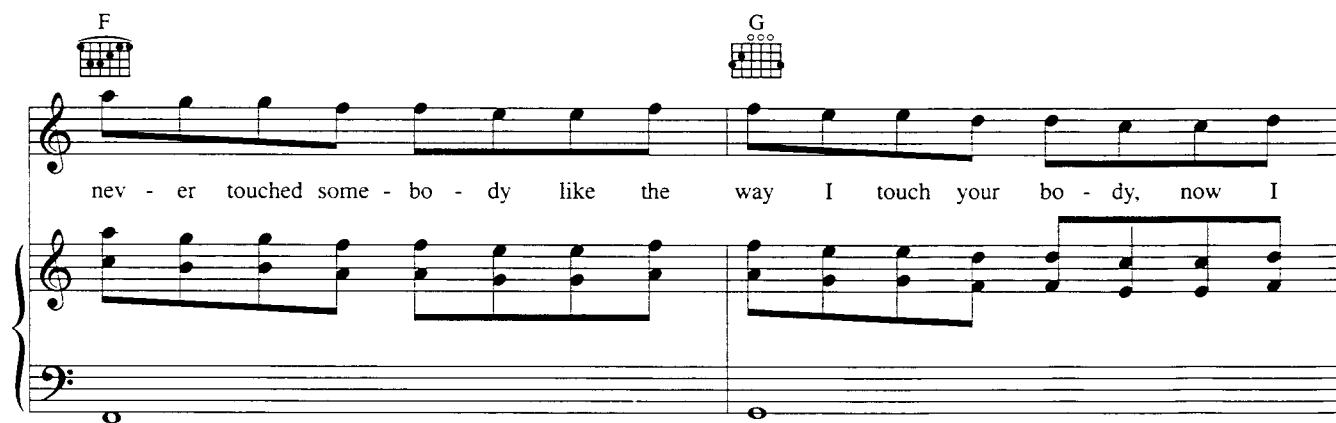
F  G 

nev - er want this night to end. 'Cos I've



F  G 

nev - er touched some - bo - dy like the way I touch your bo - dy, now I



N.C.

nev - er wan - na let your bo - dy go. Let's make a







night to re - mem - ber from Jan - u - a - ry to De -




 /A

cem - ber. Let's make love — to ex - cite — us; a me - mo -



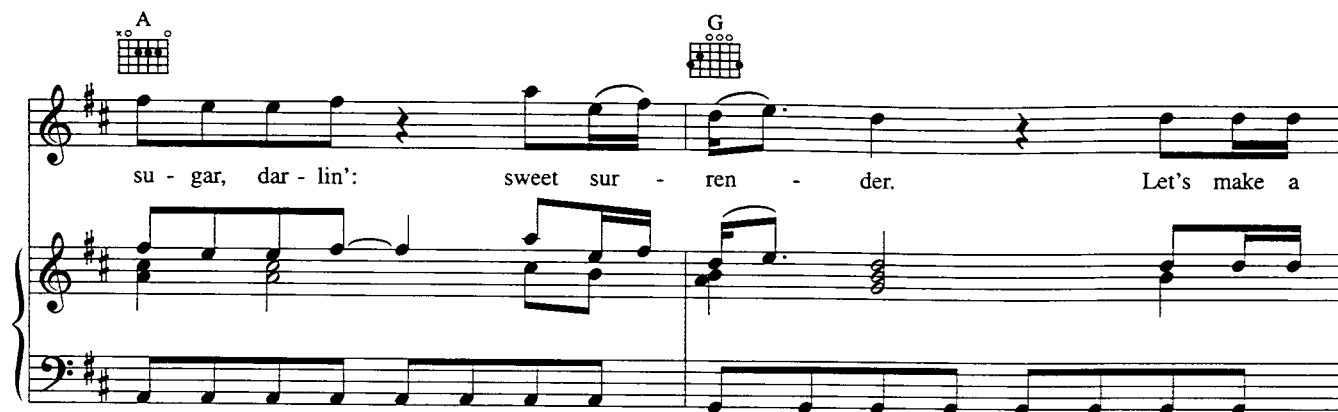

ry — to re - mind — us. Let's make




hon - ey, ba - by, soft and ten - der. Let's make

A  G 

su - gar, dar - lin': sweet sur - ren - der. Let's make a



D  G 

night to re - mem - ber



N.C.

all all life long.



Dsus4  D 



The musical score consists of two systems. The first system features guitar chords D, A, and D, with a piano accompaniment and a vocal line. The second system features guitar chords G/D, D, and A, with a piano accompaniment and a vocal line. The score includes a vocal line and a 'Play 5 times for fade' instruction.

Verse 2:

I love the way you move tonight,
 Beads of sweat drippin' down your skin,
 Me lyin' here an' you lyin' there,
 Our shadows on the wall and our hands everywhere.

Let's make out, let's do something amazing.
 Let's do something that's all the way.
 'Cos I've never touched somebody
 Like the way I touch your body,
 Now I never wanna let your body go.

Let's make a night to remember, *etc.*

18 til I die

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 112

E5
fr7

A5

E5
fr7

1. Wan-na be young — the rest of my life;—
(Verse 2 see block lyric)

nev - er say no, — try an - y - thing twice. — 'Til the

E⁵ A⁵ E⁵

an- gels come- an' ask me to fly,— gon- na be eight - een

A⁵ N.C.

'til I die.— Eight - een 'til I— die.—

E B A D E B

Can't live for ev-er, that's wish-ful think-in'. Who-ev-er said that

A D E B

must-'ve been drink - in'. Don't wan- na grow up, I

don't see why.— I could-n't care less if time— flies by.—

Eight - een 'til I die,— gon - na be eight - een 'til I die.—
(Instrumental at %)

— Sure feels good— to be a - live,—

To Coda ⊕

some day I'll— be eight - een go - in' on fif - ty five.—

D **1. G** **A**

Eight - een 'til I die. —

2. G **A** *D.%. al Coda*

— There's one thing for sure, — I'm sure gon - na try. —

⊕ *Coda*

A **Em** **F#m**

Yeah, don't wor-ry 'bout the fu - ture, for - get a - bout the past; — we're

G **E5** **A5**

gon-na have a ball, — yeah, gon-na have a blast. Gon-na make it last.

E5 Em E D

Hey, yeah, — eight - een 'til I die, —

G Em7 A

— gon - na be eight - een 'til I — die. —

D G Em7

Sure feels good — to be a - live, — some day I'll — be eight - een go - in' on

A D G

fif - ty five. — Eight - een 'til I die. — gon - na be

Chord diagrams: D, N.C., G, D, G

eight- een 'til I die. — I'm gon- na be

Chord diagrams: D, G, D, G

eight - een 'til I die. —

Chord diagrams: D, G, D, G

Oh, eight - een 'til I die. —

Verse 2:

Anyway, I just wanna say
 Why bother with what happened yesterday?
 It's not my style, I live for the minute;
 If you wanna stay young, get both feet in it.
 18 'til I die.
 A li'l bit of this, a li'l bit of that;
 A li'l bit of everything, gotta get on track.
 It's not how you look, it's what you feel inside.
 I don't care when, I don't need to know why.

18 'til I die *etc.*



Words & Music by Bryan Adams, Robert John "Mutt" Lange & Michael Kamen

$\text{♩} = 67$

N.C.



Am add⁴/G



(What ya gon - na do when you — grow up? — What ya gon - na do when your

p

sim.

G%



time is up? — What ya gon - na say when — things go wrong? —

mf

Am add⁴/G

What ya gon - na do when you're on your own? —) There's a road, — (Verse 2 see block lyric)

D/G

long and — wind - ing; — the lights are blind -

C/G

ing, but it gets — there. —

§ (2° Em7)

D/G (2° D/F[♯])

Don't give up, — don't look back, — (Verse 3 see block lyric)

there's a sil - ver lin - ing, it's out there some - where.

Eve - ry - bo - dy wants an ans - wer,

eve - ry - bo - dy needs a friend; we all need a shin -

ing star on which we can de - pend. So to - night we're gon - na wish.

C/G (2° C) D) G

C/G D/G

G C/E (2° C)

D/F# (2° D) G Bm

Em7 C D 1. G

To Coda

up - on a star we nev - er wished up - on be - fore.

up - on a star we nev - er wished up - on be - fore...

p

mf

*Repeat 3 times.
Slow fade*

Verse 2:

There'll be times in your life, yeah,
 When you be dancin' an' shit
 But you ain't gettin' it.
 But don't get disillusioned,
 No don't expect too much.
 'Cos if what you have is all you can get,
 Just keep tryin'—it just ain't happened yet.
 Everybody wants to be a winner,
 Everybody has a dream.
 We all need a shining star
 When things ain't what they seem.
 So tonight we're gonna wish upon a star
 We never wished upon before.

Verse 3:

Instrumental
 Everybody wants some kindness,
 Everybody needs a break.
 We all need a shining star
 When things get hard to take.
 So tonight we're gonna wish upon a star
 We never wished upon before.



(I Wanna Be) Your UnderWear

Words & Music by Bryan Adams & Robert John "Mutt" Lange

$\text{♩} = 81$



N.C.



N.C.



I

wan - na be your T - shirt when it's wet. — I wan - na be the show - er when —

— you sweat. — I got — to be the tat - too — on your skin. — Yeah,

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N.C.

let me be your bed, ba - by, when you climb in.

A5 B5 A5 B5

N.C.

A5 B5 A5 B5 G#5 A5 A#5 B5

I

Bm7

wan-na be the sheets when you sleep. Let me be the se - crets that-

(Verse 2 see block lyric)

— you keep. I got to be the spoon to stir your cream. I

wan - na be the one that real - ly makes_ you scream._____



N.C.



I wan - na be_ your lip - stick_

(Verse 3 see block lyric)

N.C.



N.C.

when you lick it. I wan - na be_ your high heels



when you kick it. I wan - na be_

N.C. E A N.C. A

— your sweet love, babe, yeah— when you make it. — From your feet— up to—

B To Coda ⊕

— your hair,— you're more than a - ny - thing,— I swear.-

A A5 G5 A5 G5 A5 N.C.

I — wan - na be — your un - der - wear.-

1. E A C7/B7

I

2. E




B



B(b5)




F#m/B



D/B



B



A/B



B




C



G



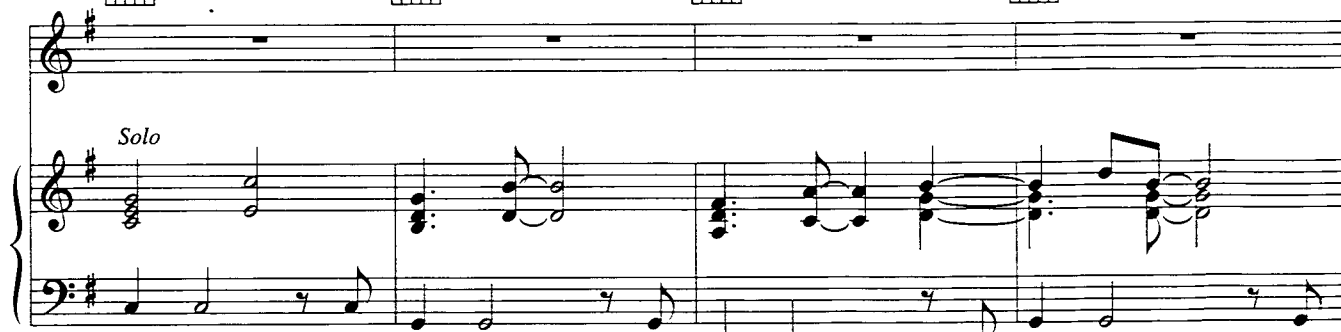
D



G



Solo



Chord diagrams: C, G, D, G

I

Solo ends

Chord diagrams: C, G, D

wan - na be — your sleep - in' bag — ba - by, slip — in - side. —

Chord diagrams: G, C, G

Let me be — your mo - tor cy - cle, an'

Chord diagrams: B5, N.C., B5

take you for — ride. —

N.C. 3 B⁵ N.C. A⁵ *D.%. al Coda*

(See what I'm say - in?)

⊕ *Coda*

A N.C.

Ah yeah, — I wan - na be —

A⁵ G⁵ A⁵ G⁵ A⁵ N.C.

your un - der - wear. —

Verse 2:

I wanna be the itch that you scratch.
 Wanna be the chair when you relax.
 I got to be your razor when you shave.
 Wanna be the habit that really makes you crave.
 I wanna be your hot tub when you're dippin'.
 I wanna be your bathrobe when your drippin'.
 I wanna be your cocktail, baby, when you're sippin'.
 I just wanna be right there,
 More than anything, I swear.
 I wanna be your underwear.

Verse 3:

I wanna be your hot sauce, yeah, when you're cookin'.
 I wanna be your sunglasses; hey, good lookin'.
 I want, I wanna be the one you stick your hook in.
 I just wanna be right there,
 More than anything, I swear.
 Ah yeah, I wanna be your underwear.



We're Gonna Win

Words & Music by Bryan Adams & Robert John "Mutt" Lange

$\text{♩} = 88$

F

C

1. We're gon - na win. Don't wan-na be a los - er, gon-na win; 'cos
(Verse 2 see block lyric)

A^b
fr4

win-nin' real - ly is the on - ly thing. Get out of the way, we're com - in'

E^b
fr3

B^bm

in. If ya wan - na fight just step in - side the ring. — Does

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Fm



an - y - bo - dy wan - na take a swing? It's got - ta be all — or noth -

D⁹



ing. — Oh, — we're gon - na be the champ - i - ons. — Yeah, we're

A^b



E^b



1. N.C.

go - in' all the way, we're gon - na win, — win. — We're gon - na

2.

Fm



A^b



Yeah — we're gon - - - na win, — we wan - na win, — 'cos num -





ber one— is ev— 'ry - thing.— We're gon - na win,— we wan—





na win,— we're gon - na be— the champ - i - ons.—




We're gon-na win.— win.—

N.C.






Fm D^b A^b E^b

We're gon-na

F[#] C[#]

win. Don't wan-na be a los-er, gon-na win; 'Cos

A

win-nin' real-ly is the on-ly thing. Get out of the way, we're com-in'

E Bm

in. If ya wan-na fight just step in-side the ring.— Does

F#m



an - y - bo - dy wan-na take a swing? It's got - ta be all — or noth -

D



ing. — Oh, — we're gon - na be the champ-i - ons. — Yeah, we're

A



E



go - in' all the way, we're gon - na win, — win. —

F#m



Yeah — we're gon - - - na win, — we wan - na win, — 'cos num-

A



Chord diagrams: D, E, Bm

- ber one— is ev - 'ry - thing.— We're gon - na win,— we wan -

Chord diagrams: D, G, A

- na win,— we're gon - na be— the champ - i - ons.— We're gon -

Chord diagrams: Bm, D, G

- na win,— we wan - na win,— we're gon - na be— the champ -

Chord diagrams: A, E

- i - ons.— We're gon - na win,— win.—

N.C. F#m C#m

We're gon -

1, 2, 3. A E

- na win, — we wan - - na win. —

4. A E

- na win, — we're go - in' all the way we're gon - na win.

Verse 2:
 We're gonna win.
 Forget about a draw, we're gonna score.
 And then we're gonna get a few more,
 Maybe another one just to be sure.
 We'll make you look just like an amateur.
 Until the final whistle it's a war,
 And then we're gonna pick you off the floor.
 We wanna hear the crowd really roar.
 Yeah, we're comin' in:
 We're gonna win, win.

It Ain't A Party...If You Can't Come 'Round

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩=108

N.C.



Hey,— it ain't a par - ty—



if you can't come round.

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You can drive the car, I'll play my old gui - tar: come back - to me,
(Verse 2 see block lyric)

come back - to me. An' we can get some beer; yeah, let's get out - ta here.

Em F
 Come - back - to me, come - back - to me, we'll find a place to go.

C
 no - one will ev - er know; some - where that's out - ta town,

Em/B Am C/G G

put a blan - ket on the ground, — ba - - - by,

D G

an' we can real - ly go cra - zy. Babe, — it ain't a

F C

par - ty — if you can't come round. —

F

Can't ev - en get it start - ed — if you don't come

C

3

down.

Hey, — ev - en

Am⁷

3

Sat - ur - day

ain't a ho - li - day

if you

Fmaj⁹

G

1.

F

stay a-way.

No, — no, — it ain't a par - ty —

G

C

F/C

C

F

C/G

if you can't come round.

2.  

par - ty.—

Solo



Oh— yeah,— ev - en Sat - ur-day ain't a

Solo ends

ho - li-day if you stay a-way. No,—

F G

It ain't a par - ty — if you can't come

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a bass line with two triplet eighth notes (G2, A2, B2) and a treble line with a half note chord (F4, A4) and a half note chord (G4, B4). Chord diagrams for F and G are shown above the staff.

C F

round, — no — way. — Can't ev - en get start - ed —

Detailed description: This system contains measures 3 through 5. Measure 3 has a vocal line with a half note G4, a half note A4, and a half note B4. Measure 4 has a vocal line with a half note G4, a half note A4, and a half note B4. Measure 5 has a vocal line with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with a steady bass line and chords in the treble. Chord diagrams for C and F are shown above the staff.

G C

if you can't come down — oh, — it ain't a

Detailed description: This system contains measures 6 through 8. Measure 6 has a vocal line with a half note G4, a half note A4, and a half note B4. Measure 7 has a vocal line with a half note G4, a half note A4, and a half note B4. Measure 8 has a vocal line with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with a steady bass line and chords in the treble. Chord diagrams for G and C are shown above the staff.

F G C

par - ty — if you can't come round. —

Detailed description: This system contains measures 9 through 11. Measure 9 has a vocal line with a half note G4, a half note A4, and a half note B4. Measure 10 has a vocal line with a half note G4, a half note A4, and a half note B4. Measure 11 has a vocal line with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with a steady bass line and chords in the treble. Chord diagrams for F, G, and C are shown above the staff.

F G N.C.
 No, it ain't a party oh, ooh
 C G F C
 if you can't come round.

Verse 2:

Slip into something tight,
 We'll slip into the night.
 Come back to me, come back to me.
 We'll see the sun go down
 An' maybe fool around.
 Come back to me, come back to me.
 Yeah, we can start a fire;
 Maybe get a little higher.
 Don't worry what to bring,
 'Cos we've got everything, baby;
 And we can really go crazy.

Babe, it ain't a party *etc.*



I Think About You

Words & Music by Bryan Adams & Gretchen Peters

♩ = 74



I ought-a be work-in', but I can't con - cen - trate. —



I ought-a be sleep-in', 'stead o' stay-in' up late. —

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C D Em

When I ought-a be do - ing all the things I should_ do, I

First system of musical notation with vocal line, piano accompaniment, and guitar chords C, D, and Em.

Cadd9

think a - bout_ you._

Second system of musical notation with vocal line, piano accompaniment, and guitar chord Cadd9.

G C D G

I ought-a be writ - in', but I can't find the song;_

Third system of musical notation with vocal line, piano accompaniment, and guitar chords G, C, D, and G.

C D G

just sit - tin' here drift - in', drift - in' a - long._

Fourth system of musical notation with vocal line, piano accompaniment, and guitar chords C, D, and G.

C D Em

There's on - ly one thing that I wan - na do, and that's

Cadd9

think a - bout you. I

D G Cadd9

think a - bout you, an' I can't get no rest. I

D G Cadd9

think a - bout you, an' there ain't no one else. It's

Em Cadd9 To Coda ⊕

all I can do, I can't help my-self. Yeah, I think a-bout you.

G C G

Em C D G

I could go cruis - in', but I've had e - nough.

C D G

an' I could go drink - in', but I I can't stand the stuff

C D Em

it just don't do me like it— used to— do;— I'd rath-er

Cadd9

think a - bout— you.—— I

D.%, al Coda

⊕ *Coda*

G C

Solo

D G C D G

Well,— I

3 *Solo ends*







think a - bout— you,— an' I can't get— no rest.— I think a - bout— you,— there ain't no—




— one else.— It's all I can do,— I can't help—



1. — my - self.— Yeah, I think a - bout— you.— Yeah,— I





2. think a - bout— you.— *rit.*

I'll Always Be Right There

Words & Music by Bryan Adams, Robert John "Mutt" Lange & Michael Kamen

♩=74

Chord diagrams: A, D, A/C#, D, A, D, A/C#

Chord diagrams: D, A, Amaj9, A, E/B, A

1. I swear to— you— I will al - ways be
(Verse 2 see block lyric)

Chord diagrams: Amaj9, A, D, E, /G#, A

there for— you;— there's no-thing I won't do.— I pro - mise— you—

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E/B A/C# D E F#m D E

all my life— I will live for— you;— we will make it through.—

D/E A/E F#m7 D A/C# F#m

For ev - er we will be— to - geth - er,

F#m7 E E/D A/C# E/D A/C# To Coda ⊕

you and_ me.— Oh an' when I hold_ you, no- thing can com- pare.— With

1. E/B A D E A

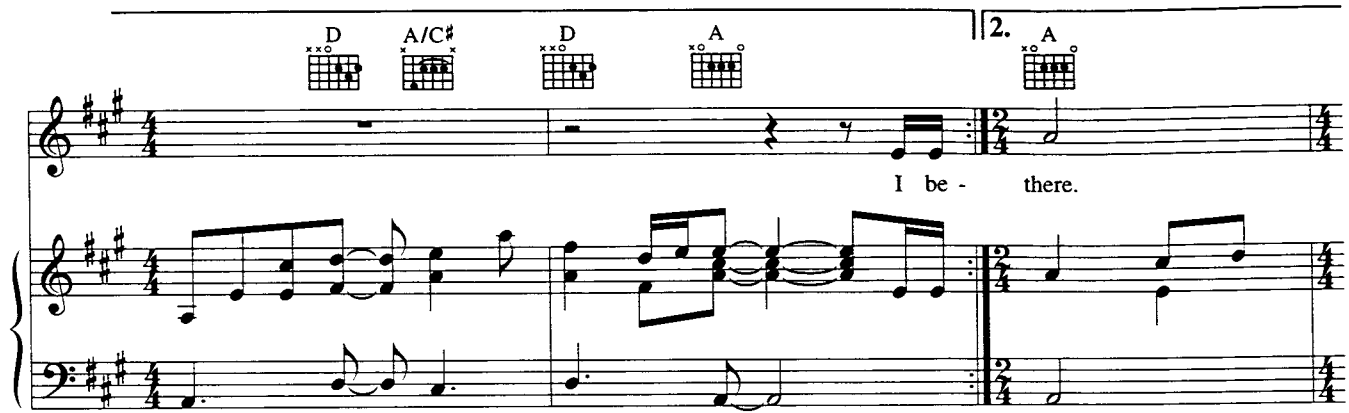
all of my heart— you know I'll al - ways be right there.






2. 

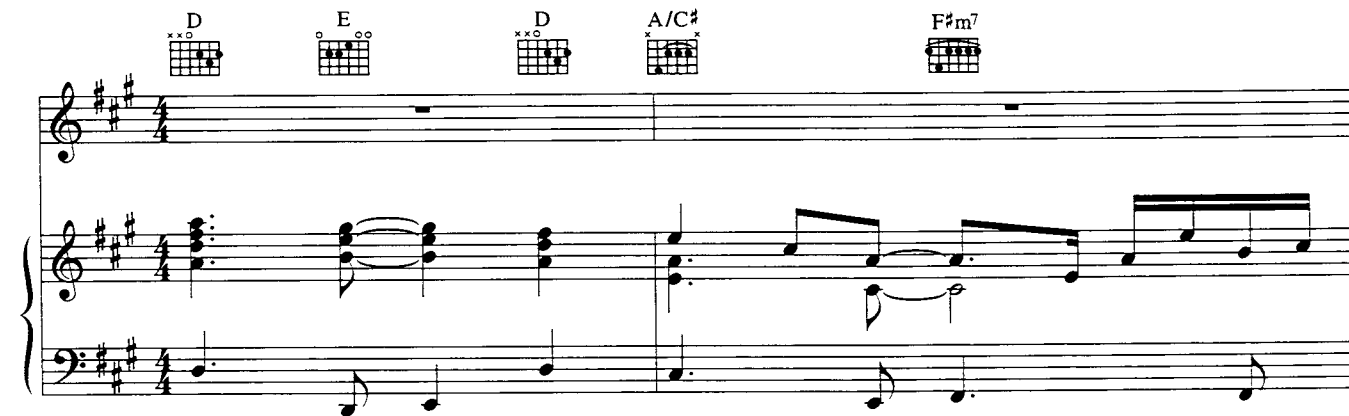
I be - there.







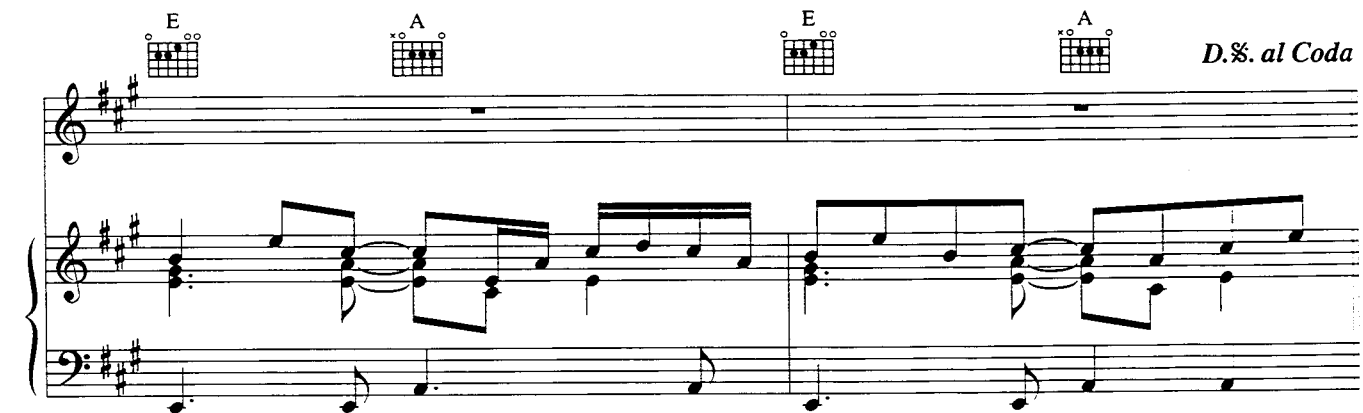









D.%. al Coda

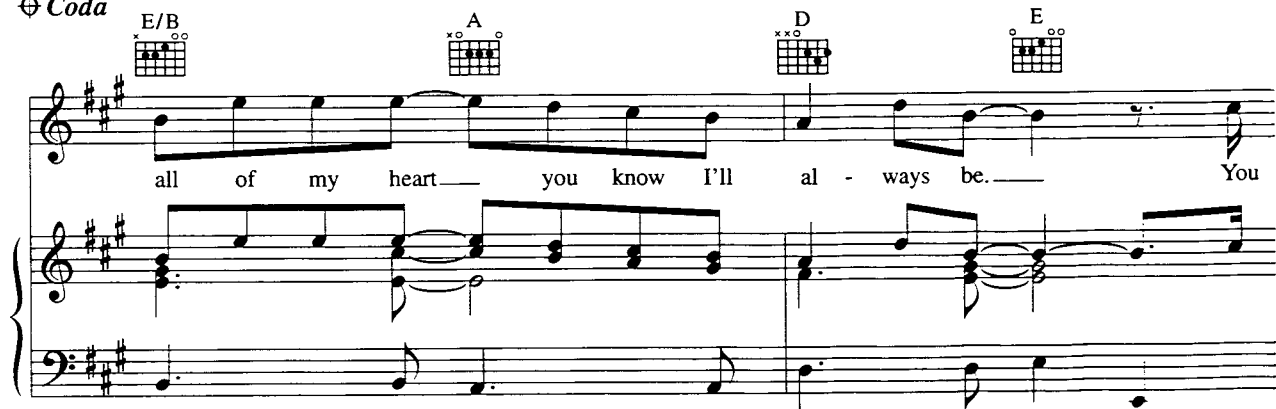


⊕ Coda






all of my heart — you know I'll al - ways be. — You



E/D A/C# E/D A/C#

know I real-ly love— you— an' no - thing can com - pare. — For

3

3

E/B A D E

all of my life— you know I'll al - ways be right

A D A/C# D A

a tempo *rall.*

there.

Verse 2:
 I believe in us,
 Nothing else could ever mean so much;
 You're the one I trust.
 Our time has come;
 We're not two people now, we are one.
 Yeah, you're second to none.

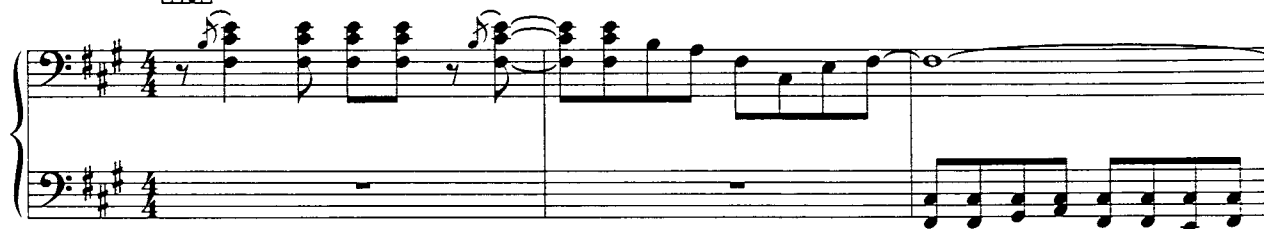


Black Pearl

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 122

F#7 (no 3rd)



§



1. Deep — down in Mis - sis - sip -
(Verse 2 see block lyric - instr. at §)



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— a lit - tle south - ern spell — on me, — made — a lit - tle voo - doo. —

E

— She was born — the bright side of mid - night — when her ma -

B

- ma was se - ven - teen. — She was a hot blood - ed, God fear - in'

gos - pel girl, — the fin - est that I ev - er seen. — Oh.

C# D

She's black cof - fee, lit - tle bit o' cream; sweet—

A E To Coda ⊕ N.C.

— brown su - gar, my mid - night dream.— Black Pearl.—

F#7(no3rd) fr3

— yeah my — kind o' girl. Just — the kind of thing to rock—

— my world.— Black Pearl,— oh my — kind o' girl.

1. | 2.

2. Met—

B

Yeah, she's al - right. Yeah, she's—

C#

o - kay. Well, mak - in' love all night,—

D

Yeah, real - ly made my day.— *D.%. al Coda*

⊕ Coda N.C.

F#7(no3rd)
fr3

Hey hey, Black Pearl, mmm my kind o' girl. Just—

— the kind of thing to rock my world. Black Pearl, oh my—

— kind o' girl. Black Pearl,—

Play 3 times to fade

Verse 2:

Met her in a dixie diner,
Put on the southern hospitality.
I can still smell her sweet molasses
Running all over me.
We started rollin' like the river,
Like a twister tearin' through the town.
We were tongue-tied, satisfied an' southern fried,
As she drove this ol' dixie down.

She's black coffee etc.



You're Still Beautiful To Me

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩=98

Em G /A

D D

Turn out the lights— and

D sus⁴add² fr² D D sus⁴add² fr² D

close the door.— Put your

D

head on the pil - low, — let me keep you warm. —

D sus⁴add² fr² D D sus⁴add² fr² D

I wan - na run my hands — a -

D sus⁴add² fr² D D sus⁴add² fr² D

cross your face. — Yeah, —

ly - in' be - side — you's still the per - fect place. —

D sus⁴add² fr²
 D
 D sus⁴add² fr²
 D
 Bm
 F#m/A

(Oh yeah. —) We're still go - in' strong;—

Em⁷
 Bm
 F#m/A
 Em⁷

— so glad — that you came a - long. — Yeah babe, in

D/A
 A
 D/A
 A⁷
 D

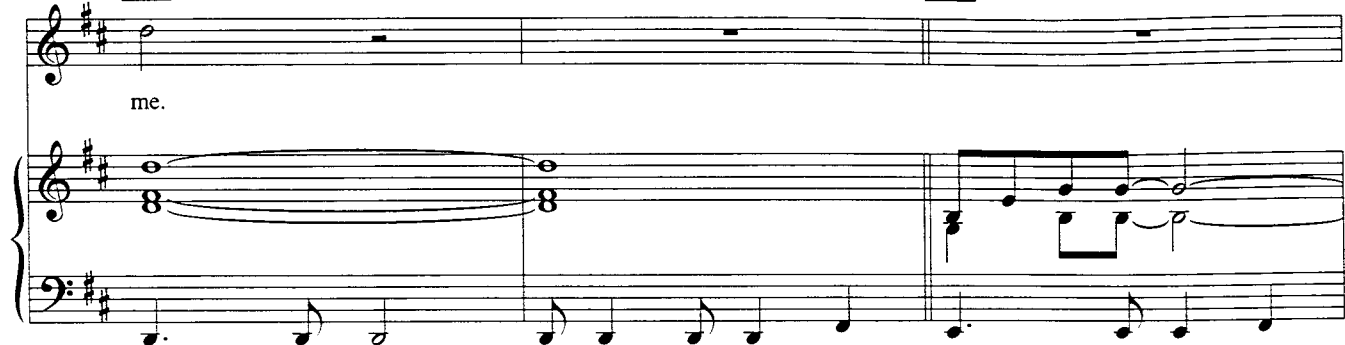
ev - 'ry way, — you're still beau - ti - ful to me.

D/A
 A
 D/A
 A⁷

I just have to say — you're still beau - ti - ful to

D  Em 

me.



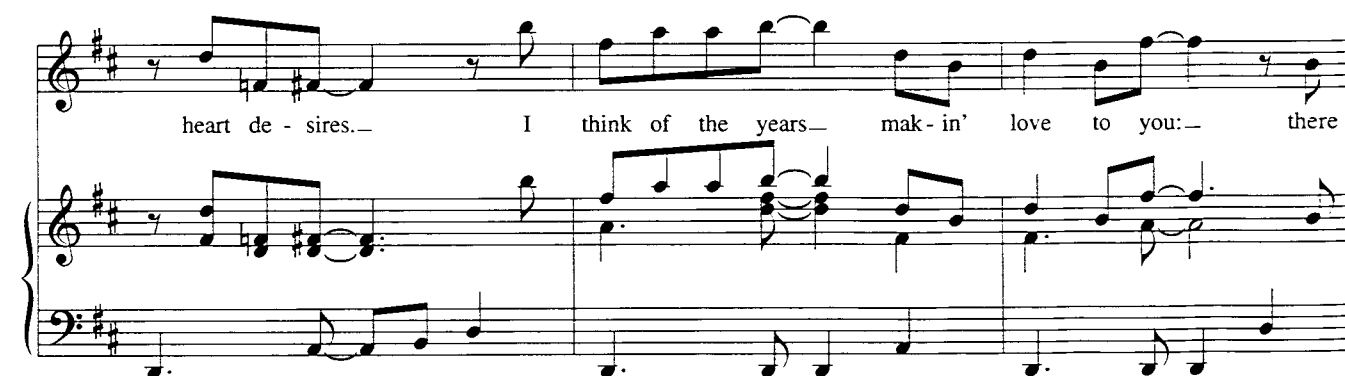
G  /A  Dsus4  D  To Coda ⊕



Lay back ba - by, close your eyes;— let me do— eve - ry - thing your



heart de - sires.— I think of the years— mak - in' love to you:— there



still ain't— noth - ing that I'd rath - er do.— Yeah, there's some- thin' I can't— de - ny,—

Bm F#m/A

— you sure— know how to move this guy.— Yeah babe, in

Em7 Bm F#m/A Em7 D.%. al Coda

⊕ Coda

Em G /A D Dsus4 D

Still feels good,— still runs deep;— when you get close,— babe, I

Em11 Gmaj9 D

A Em7add11 Gmaj9

still get weak,— 'cos in these arms— is where you be - long.—

Bm F#m/A Em7 Bm F#m/A

We're still go - in' strong:— so glad— that you came a - long—

Em7 Bm F#m/A Em7

— hey babe,— you're still— num - ber one.—

D/A A D/A A7 D

can't you see— you're still beau - ti - ful to me. Yeah, you'll







al - ways be — so — beau - ti - ful to me. —

3






In ev - 'ry way, —

And.



you're still beau - ti - ful to me.







Repeat 6 times to fade

(Ad lib. vocal)



Have You Ever Really Loved A Woman?

Words & Music by Bryan Adams, Robert John "Mutt" Lange & Michael Kamen

♩ = 49
freely

E^b **Cm6** **D**

1. To

N.C. **E^b** **Cm6** **D**
a tempo

real - ly love a wo - man, — to un - der - stand her, — you got - ta know her deep in -

(Verses 2 & 3 see block lyric)

B⁷add9 **F/A** **Gm** **F**

side; — hear eve - ry thought, — see eve - ry dream, — and give her wings when she wants to

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fly. — Then when you find your-self ly - in' help - less — in her arms, ——— you

Chords: Cm, Dsus4, D

know you real - ly love ——— love ——— a wo - man. ——— When

Chords: Dsus4, D, C/G, C/D, C/G, C/D, G, /D

Annotation: % only

you love a wo - man you tell her that she's real - ly want - ed. ———

Chords: G, D

When you love a wo - man you tell her that she's ——— the

Chords: D9, fr4x

G $\text{F}\sharp$ Em7 Edim

one. _____ She needs some - bo - dy to tell her that it's gon - na last.

Am7 D9 Am7 D7 Am7 D9

_____ for ev - er. _____ So tell me have you ev - er real - ly.

Am7 D7 To Coda $\oplus$ G

1. N.C. 3

real - ly real - ly ev - er loved _____ a wo - man? _____ 2. To real - ly _____ love a

2. E $\flat$

You've got to give her some _____ faith, hold her tight; a lit - tle

G D7

ten - der - ness, you got-ta treat her— right. She will be— there for you—

G

tak - in' good— care— of you. ³ (You real-ly got-ta love— your wo - man,— yeah.)

D.%. al Coda

⊕ Coda

G Am7 D9

wo - man?— Just tell me have you ev - er real - ly.

Am7 D7 G

real - ly real - ly ev - er loved— a wo - man?— Just

Am7 *rit.* D9 *fr4* Am7 D7 G N.C. *freely*

tell me have you ev-er real-ly, real-ly real-ly ev-loved a wo-man?

Am7 D7 G

3

Verse 2:

To really love a woman, let her hold you
 Till you know how she needs to be touched.
 You've gotta breathe her, really taste her,
 Till you can feel her in your blood.
 And when you can see your unborn children in her eyes,
 You know you really love a woman.

When you love a woman
 You tell her that she's really wanted.
 When you love a woman
 You tell her that she's the one.
 She needs somebody to tell her
 That you'll always be together
 So tell me have you ever really,
 Really really loved a woman.

Verse 3:

Instrumental

Then when you find yourself
 Lyin' helpless in her arms,
 You know you really love a woman.

When you love a woman *etc.*